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the face began to assume a definite and passing expression, not intensified but none the less clearly marked. Of this new element, which is generally spoken of as the "pathetic," our bust is an excellent example. While its lines are distinctly those of a well-developed, virile youth, the expression of the face is gentle, appealing, almost sentimental, an effect produced consciously by the artist through the slightly upturned corners of the mouth, and the dreamy, half-closed eyes, while its charm is heightened by the low, irregular forehead and the row of graceful little curls which crown it.

In spite of these new traits, however, the simplification of the face itself has been preserved almost as it was in the fifth century. While based upon a thorough study of nature, the tendency is still strongly in the direction of idealization. Realism has been avoided in the general contours and in the omission of every unessential detail in the modeling. In this respect the only variation from the older art to be noted is the accentuation of the two ends of the forehead, and the increase in its swelling above the nose, both of which add new elements of beauty and variety. The nose itself still has the same simple shape as of old, the cheeks the same unbroken, sweeping curve from the cheekbone to the chin, and the chin the same full, well-rounded line. It is wonderful that the Greeks should have been able to preserve this simplification for so long a period without degenerating into conventionalization. We might well expect this retention of a principle which was not a direct imitation of nature to have resulted in a mechanical and lifeless treatment, but this we do not find until Roman times, and our head shows admirably why. For, upon close examination we see that its apparent simplicity is full of subtle variations from a generalized scheme which make it alive. Chief of these is its asymmetry. The axis of the face is not a straight but a slightly curved line, and the two sides of the face are not alike. One eye is slightly larger than the other, the two eyebrows curve differently, as do the two sides of the mouth, and the silhouette

of the head as we pass around it, viewing it from different angles, is a succession of beautiful lines in which there is infinite variety, but no repetition.

This analysis might be pursued indefinitely, but enough has been said to suggest how such an acquisition as this bust may be of importance to more than a small circle of specialists, and to show that, far from being a mere object of archaeological curiosity, it is pregnant with lessons for those who are seeking a standard of beauty in art.

E. R.

A NEW EGYPTIAN ROOM

CONTINUING the rearrangement of the Egyptian collection begun a year ago, a new room has been opened in Wing H on the Fifth Avenue side of the Museum. It is the Eighth Room in the series and will be for some time to come the last Egyptian room on this side of the building. The eventual Ninth Room will be the present room of Cretan and Mycenaean reproductions, but in the meantime the student of Egyptian art should pass from the new Eighth Room to the Tenth Room, across the Armor Hall to the back of the building.

The Sixth Room, as rearranged last year, was devoted to funerary furniture of a style which flourished in Middle Egypt under the Heracleopolitan kings and was continued in use into the Twelfth Dynasty. At the same time the Seventh Room was devoted entirely to the contents of two tombs of a type introduced by the court early in the Twelfth Dynasty—the tomb of Senebtisi at Lisht and that of Hapi Ankhtifi at Meir. The collection now shown in the Eighth Room continues the representation of the Twelfth Dynasty, and goes on to the Intermediate Period, which begins at the end of the short-lived Thirteenth Dynasty, when Egypt, suffering from anarchy, became an easy prey to the Asiatic Hyksos, and ends at the foundation of the Eighteenth Dynasty, the most flourishing epoch in the Nile Valley. The period thus covered represents almost exactly four centuries (B. C. 2000–1580). The an-

tiquities from the first two centuries will be found on the south side of the room, on the right on entering, and those from the second two on the north, adjoining the Cretan Room. Many of the objects here shown will be familiar to visitors to the Museum, but an almost equal number are recent acquisitions, largely from the excavations in the pyramid field at Lisht, and gifts by Lord Carnarvon from his work at Thebes.

In the center of the room stand the shrine with the "Anubis-symbol" and the statuette of Sesostris I, found together by the Museum's Expedition in clearing the tomb of Imhotep at Lisht. In a case beside the window are two models of the sun-god's bark and a model of a divine bark found in the enclosure of the same tomb, and in the window are the photographs of the excavations which yielded them.¹ The

statuette is an admirable example of the strong, fine style of the best sculpture of the Twelfth Dynasty; while, taken together, the whole group from the tomb of Imhotep is interesting evidence of the important part which the supernatural began to play at this time in the Egyptian's thoughts of the future.

Two table cases near by contain contemporary jewelry—especially interesting

are the complete sets from Abydos and Thebes in the first case—and the wall case beside the door is filled with a noteworthy collection of those perfume and cosmetic jars of alabaster, marble, and faïence which were the necessities of the toilet. Both jewelry and toilet vases show how the Egyptian of the day was surrounded with objects not only of consummate workmanship but of a rigid simplicity of design attesting to their deep appreciation of

perfect line and careful selection of material. The strings of amethyst, carnelian, and haematite beads, the bracelets of hard stone and silver, the jars of alabaster, and the blue marble bottles whimsically representing monkeys, fishes, and trussed ducks, are among the most delightful objects in the whole collection.

In the wall case beyond the window are miniature figures of mourners from model



WOODEN STATUETTE
XVII OR EARLY XVIII DYNASTY

funeral ships found at Lisht; toy-like faïence hippopotami, foxes, and hounds from the tombs at Lisht, which may have been intended, by some necromancy, to supply the sport of the future happy hunting grounds; and little doll-like figures, many represented in the bead dress of dancing girls. The adjoining case contains pottery which held offerings for the dead, and Canopic jars, with lids representing portraits of the deceased or of the Four Genii, in which were preserved the viscera of the mummy.

In a case and on two pedestals occupying

¹ Described in the BULLETIN of the Metropolitan Museum, February, 1915, Supplement, pp 6 ff.

the center of the wall are funerary statuettes, which being portraits of the dead might serve his spirit as a refuge in case of the destruction of his mortal body. They again illustrate the feeling in the Twelfth Dynasty for simplicity and dignity, which are gained by the suppression of all unessential details. Usually the work of artisans, they still share the traditions of a vigorous school. One shelf is devoted to a type of funerary statuette which represented the deceased as a mummy—two examples from Lisht even have model coffins in which they were found lying wrapped in linen bandages. The ancient Egyptians named such statuettes *shawabtis* and in the inscriptions written upon them called upon them to act as substitutes for the dead when the latter were called upon to work in the Underworld.

The desk case in front contains some of the smaller antiquities of the Middle Kingdom: further examples of jewelry, here in faïence; daggers of bronze with ivory hilts; ivory castinets in the form of human arms; magic wands of ivory decorated with mythical monsters and daemons; seals, mostly cylinders and usually bearing the names of kings from the Tenth to the Thirteenth Dynasties, and scribes' equipment—palettes and papyri written in hieratic.

The intermediate antiquities begin with a wall case of pottery from tombs in Thebes and a collection of horns of cattle, sheep, and gazelles buried in the "pan-graves" of Nubians living in Egypt at the time. The coffins of the period, shown across the room, are interesting for their decorations of feathers and the spirited drawings of the mourning wife and children of the dead and the funeral scene with the mummy standing tied to a post in front of the tomb door, during the last rites.

In two cases in the corner of the room there is a collection of household furniture of the period: a chair, table, folding stools, rush-seated stools, chests, baskets, musical instruments, and wooden pillows. All are from the dwellings of the middle class of a period when Egypt's prosperity was at a low ebb, but what they may lack of the richness affected a few generations later

is amply atoned for in the simple, sturdy dignity of their excellent lines.¹ The table, high stool, and one of the harps are recent gifts of the Earl of Carnarvon; the chests are from the Museum's excavations at Lisht.

A recent acquisition now shown for the first time is the figure of a man riding bare-back upon a black and white mare. Probably of the Seventeenth or early Eighteenth Dynasty, this is one of the earliest representations of the horse in Egyptian art, and it is surely the only representation of a riding horse modeled in the round. It is an object worthy of close study not only for a certain fresh and unaffected gracefulness, but as showing rather accurately the first breed of horse introduced into North Africa. The peculiar markings may represent chalking or painting somewhat like that still practised on donkeys and camels in Egypt.

H. E. W.

MR. MORGAN'S MILANESE CASQUE

PIECES of armor decorated by embossing were ever rare. In general they date from the middle or later part of the sixteenth century—which were decades of great luxury—and represent the supreme effort of the armorer to enrich his casques, shields, and plastrons in the most beautiful manner. They were *objets de grand prince*, for so difficult and time-consuming was the art of making them that few indeed could afford to possess them. An important specimen, made even under favorable conditions, might claim the time of an artist not for months merely but for years. There are at the present time few pieces of armor of this class outside the cases of museums. Of richly embossed helmets there are on this side of the Atlantic but two specimens, so far as I know, not on public view, the third having recently been lent to the Metropolitan Museum through the kindness of Mr. J. Pierpont Morgan.

This casque formed part of the collection

¹ Described, with the exception of recent acquisitions, in the BULLETIN for April, 1913, pp. 72 ff.